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ABSTRACT

A study was conducted (1) to develop a more comprehensive theoretical framework for exploring the nature and process of response to literature, (2) to develop an integrated schema for analyzing responses, and (3) to apply this theory and schema to the responses of fifth and eighth grade students to two different kinds of texts. Subjects were ten fifth grade students and ten eighth grade students who were asked to listen to a taped version of a fantasy story and a realistic story as they read along. Following exposure to the stories, subjects orally responded to questions designed to elicit responses such as retelling, evaluation, and interpretation. Responses were analyzed to determine the level of discourse, cognitive operation, pattern of reference, and reconstruction of the text during recall. Responses to the two stories revealed differing patterns across age and text. Eighth grade students were found to have more interpretive responses and fewer expressive responses and fifth grade students demonstrated more global responses to the stories. The findings suggest that response to literature is influenced by the nature of the text as well as by the reader, that readers are sensitive to elements of the text such as style, lexicon, and events, and that they are aware of their relationship to world events. (MKM)

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A SCHEMA FOR ANALYZING RESPONSE TO LITERATURE APPLIED TO THE RESPONSES OF FIFTH AND EIGHTH GRADERS TO REALISTIC AND FANTASY SHORT STORIES*

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*This report was based on the author's dissertation.

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Introduction

Studies of response to literature continue to capture the attention of educators who want to better understand how literary experiences affect the lives of readers. Such improved understanding, it is believed, will influence both the place of literature in the curriculum and how it is taught. Although literature is generally viewed as an important part of the school curriculum, it is seldom accorded status equal to that of mathematics or reading in the elementary schools. Generally, authorities in the field and teachers of literature agree on the values of literature: its potential to extend life and language experiences, refine values, educate the imagination (Frye, 1964) and contribute to knowledge. However, it is difficult to demonstrate these outcomes through the usual school employed evaluation procedures; and research in response, thus far, has provided only limited help. While there is a need to more fully understand what the reader derives from the text as a total aesthetic experience, response studies to date tend to deal with only fragments of the process.

Studies have considered the reader-respondent in terms of cognitive factors such as comprehension, inferencing, recall and judgment of the text. Others have focused on the affective nature of response such as taste, interest and identification. Investigators have also categorized kinds of responses according to classification schemes. Researchers, according to Nicol (1975)

tend to ask three major questions: how well do readers understand and judge literature; what are literary preferences; and what is the nature of response.

In the main, research has been directed toward many different aspects of a complex process with a major focus on the parts rather than the integrated whole. A need for a more comprehensive theoretical base was one of the major research directions discussed at the Buffalo Conference on Response to Literature (October, 1977). Response is a complex process involving numerous variables each interacting with others. To achieve a better understanding of this complex process, we need to examine text features, cognitive processes and how language is used to represent experience.

In order to investigate response to literature, it is important to have an understanding of the reader in terms of what he brings to the text, which text features are salient and how experience is shaped with language. Research in cognitive psychology, psycholinguistics and reading theory has contributed important data about how readers process language, organize text in memory and select text features for recall. Equally significant in the response process is the text itself which studied in respect to psychology and linguistics has supplied information about how texts are organized, the kinds of cue systems which are available and the special demands certain texts make upon the reader. Gleanings from developmental psychologists have indicated that processing and responding to text are influenced by the age of

the reader and the type of text. Thus, in order to fully explore response we need to understand the nature of both text and reader.

Purpose of the Study

The purposes of this study were three-fold: first, to develop a more comprehensive theoretical framework for exploring the nature and process of response to literature; secondly, to develop an integrated schema for analyzing responses; and third, to apply this theory and schema to the responses of fifth and eighth graders to two different kinds of texts.

This study was exploratory in nature with the aim of investigating how readers link into the text. What patterns of responses are evident across ages and texts? What is the role of prior knowledge in the response process? What linguistic and cognitive factors operate in the representation of experience? How does the reader reconstruct the text during retelling? A better understanding of how the reader interacts with the text will provide insights for teachers which can assist them in selecting literature, extending language and thinking and realizing the full potential of the aesthetic experience.

Rationale for Response Research

Any theory of response is severely handicapped by the nature of response itself which is elusive and often unarticulated. Responses that imply the greatest meaning or feeling often occur at unexpected times and places and are most accurately interpreted

by someone who knows the respondent very well. Nonetheless, recent work in a range of disciplines--psychology, philosophy, linguistics, literature and reading--provides useful data for interpreting response.

Research in psychology, for example, has provided insights into the cognitive processes operating in the organization and interpretation of experience and the reconstruction of experience from memory. Researchers have explored the nature of knowing and the individual's active participation in the learning process. Studies in linguistics and psycholinguistics have explored salient language cues which the reader ties into as he processes the written text. Other studies have focused on the verbalization process in order to investigate how language is used to shape experience. In the next section of this report, studies from various disciplines which provide insights into the response process are incorporated into a theoretical framework.

Theoretical Construct

A major concern in this study was the notion of what the reader brings to the text, the nature of tacit and articulated knowledge and the perception and organization of experience. A second area was the exploration of the text, specifically the genres of fantasy and realism and the structure of the text. Third, the interaction between the individual and the text experience was explored considering both the reading and response process. A final area concerned the individual's representation of

of the experience with language--what kind of relationship exists between the reader and the text and how is it discussed.

What the Reader Brings to the Text

Organizing Experience. Several authorities have recognized the role of individuals as creative organisms who construct schemas for organizing knowledge and interpreting new experiences. Piaget (1963), for example, developed the view that individuals formulate and test out schemas through a process of assimilation and accommodation as they seek to achieve a balance with their environment. Kelly (1955) pursued a related line of thinking in his theory of "constructive alternativism". Kelly viewed man as a scientist engaged in theorizing, testing hypotheses, weighing evidence in order to revise, replace or strengthen hypotheses about the world with the goal of predicting and controlling his own life. The creative organism seeks to represent experience by constructing patterns or templets which are fitted over life experiences and used as patterns for interpreting and making predictions about the world.

In discussing the verbalization process, linguists such as Chafe (1977) have considered the individual's use of schemas to organize and represent experiences during the recall and verbalization of past experiences. The concept of chunking or schematizing an experience entails the breaking down of global chunks which occurs under the influence of certain stereotypical patterns which exist in the mind. Schemas are used to organize discourse,

interpret experience and organize behavior. The manner in which the speaker breaks down chunks is determined by what he considers to be salient and salience is dependent upon interests, personality and predispositions.

Perception and Tacit Knowing. Much of the prior knowledge which individuals organize into schemas is difficult to verbalize resulting in the condition that we know more than we can articulate. The nature of this sphere of unspoken or tacit knowing was uncovered by Polanyi (1966), a scientist-philosopher. Polanyi argued that the functional structure of tacit knowing is that the human perceiver attends from the particulars to the integrated whole making knowledge of the particulars or proximal knowledge tacit while distal knowledge is articulated. The semantic aspect underlying this notion is that knowledge which is distal is that which is removed from ourselves; motor movements in the performance of a skill, for example, is proximal while the resulting act is distal. While meaning is extracted from the comprehensive whole, there is still an awareness of the particulars but if we attend too closely to the particulars through analysis, we lose sight of the whole. Polanyi (1958) relates this notion to the reading task and his conclusions are consonant with the psycholinguistic theory of reading. If a reader attends too closely to textual features, he loses sight of the meaning which is reminiscent of Kolers' (1969) statement that "reading is only incidentally visual."

Bruner (1976) upholds the importance of perceiving things schematically rather than in detail as a way of organizing our experiences more effectively and schemas serve as an economizing device in thinking. In considering the beholder of art, who is engaged in one mode of knowing, Bruner argues that if the beholder becomes too engrossed with figures in the canvas, the conversion of impulses or fusion of inner experiences will end because the work is no longer perceived as an integrated whole.

Personal Coefficient. In applying the previous discussion to reading, Smith (1971) referred to prior knowledge about the world, language and life experience as the "theory of the world in the head" which the reader brings to bear on the text. This notion of the personal factor in the reading process is important for the fluent reader in that the more meaning the reader brings to the text, the better he will be able to predict and chunk the text. On the other hand, there can be detrimental effects of the personal coefficient in responding to art as in any other experience. Richards (1929) considered the interference of presuppositions, preconceptions and irrelevant associations with the comprehension of poems, for example. Richards emphasized the importance of prior expectations in influencing interpretation of the text. The personality, according to Richards, "stands balanced between the particular experience which is the realized poem and the whole fabric of its past experiences and developed habits of mind" and the concern is whether the personal element contributes to or interferes with the interpretation of the experience.

The Literary Text

To understand the nature of response to literature more fully, it is important to consider various components of the text and to ascertain whether these text features have any bearing on the type of responses produced. Two aspects of stories important to this study are genre and structure. The genres of realism and fantasy were used in this study because of the different demands they make upon the reader. The reader's commitment to the secondary world may shift from "suspending disbelief" in the fantasy to searching for a verifiable experience in the realistic story. A second textual feature is the semantic structure of the discourse and its impact on the reader's reconstruction of the text. Recently, cognitive psychologists have become more interested in the nature of story structure and its impact on recall. Story grammars describing the syntactic and semantic structures of simple stories have been developed and used in experiments on recall. Of particular interest in this study is the influence of the semantic structure of the two stories on the reconstruction of the text during the retelling task.

Fantasy and Realism. Fantasy and realism each suggest different kinds of story conventions which influence reading and response. In discussing realism, Frye (1957) described it as the "art of verisimilitude" in that the concern is with how much fiction is like that which we know. Townsend (1976) suggested that fiction is realistic if the events described might happen

in real life in a setting which is in the present. The realistic writer seeks to portray a relative truth which is "verifiable by experience" (Thrall, et al, 1960). Realism depicts average events in order to represent a mimesis of life.

Fantasy suggests the breaking away from experienced reality by taking place in a non-existent world, depicting incredible or unreal characters or using physical or scientific principles which do not hold with our current experience (Thrall, et al, 1963). Alexander (1965) argued that writers of fantasy must be realists in order to create a sound base for their stories and to remain consistent with their initial premises. There is freedom to create a unique setting, then, but characters must have credibility in that setting and events should have logical implications. In considering the demands made upon the reader, Forster (1927) said that "fantasy asks us to pay something extra" and some readers are willing to go beyond the literal while others are not.

Story Structure. The notion that stories have a schema was exemplified by Propp (1968) in his study on Russian folktales. Propp posited a morphology of the folktale which described it according to components and their relationships. The folktale was examined primarily in terms of the function of the dramatis personae. After studying over one hundred Russian folktales, Propp concluded that the tales were fairly uniform with recurrent themes, identical sequences of events and a limited number of functions--thirty one in all.

Rumelhart (1975) developed a story grammar in an effort to systematize some of the relationships discovered by Propp.

The grammar consists of a set of syntactic rules which generate the constituent structure of stories as well as a set of semantic interpretation rules. The grammar represents the hierarchy present in stories which is characterized by the arrangement of propositions ranging from the most central to the least.

The effect of story schema on the individual's ability to comprehend and recall discourse is a fruitful area of research which has produced some significant studies. Bower (1976) contends that stories provide a "microcosm" from which to study human understanding. Well structured stories enable readers to predict and therefore to comprehend more efficiently as well as assisting in the organization of recall. One study undertaken to test these effects of story grammar on memory --Mandler and Johnson (1977)-- based their story grammar on Rumelhart (1975). A major premise of the study was that the effects of the schema should be most pronounced in retrieval and that the longer the delay between hearing the story and recall, the more the retelling will approximate an ideal rather than an actual story schema. The results supported the notion that the reader utilizes a schema to organize recall and the schemas differ in what is considered as salient across ages. The less structured stories resulted in poorer recall and more sequence inversions.

Thorndyke (1977) developed a simplified version of the Rumelhart (1975) grammar which proposes that the principal elements of a story are setting, theme, plot and resolution. Experiments were designed to determine the effect of a varying degree of plot

structure on memory on undergraduates. It was found that mean recall decreased as the amount of structure decreased and that the recall of propositions were recalled less if they were lower in the hierarchy.

Interaction Between Text and Reader

For some time, authorities such as Rosenblatt (1968) have recognized the significance of the reader's active role in the aesthetic experience. The transactional view of the reading process she espouses has its roots in Dewey's conception of the active learner. Recently, theorists and researchers from several disciplines are calling attention to the importance of the reader's role in interacting with both spoken and written texts. Psycholinguists and reading researchers have studied the reading process in terms of the individual's active reconstruction of the author's meaning. Two aspects of the interaction are the reading process and response to literature.

The Reading Process. The fluent reader samples the print in the text for important orthographic, syntactic and semantic cues, relying on his tacit knowledge of language which enables him to predict. Reading is a selective process involving minimal use of visual cues and as the text is processed, the reader makes tentative decisions which are confirmed, recast or refined in a sort of "psycholinguistic guessing game" (Goodman, 1967). The reader predicts on the basis of graphic, syntactic and semantic information sampling enough from print to confirm his guesses; this

process is facilitated by the redundancy in language. This view of the reading process emphasizes the significance of the reader as an active processor of language.

The Literature Experience. Rosenblatt (1968) stressed personal factors in affecting response to literature. The reader is engaged in an "exploration" of literature which intimates the significance of the personal factor. The reader and the text equally contribute to the literature experience and readers must be aware of their role in the aesthetic experience in terms of what they bring to reading.

Slatoff (1970) concurs with Rosenblatt in the view that a work of literature is a region to be explored and the involvement with literature engages the individual's consciousness in many ways. Reflection following the reading involves a different kind of relationship with the work which often follows certain "lines of inquiry" and thus the individual no longer directly experiences the work. The literature experience requires the reader to bring his own consciousness and experiences to bear on the text and the more knowledge or story experience the reader has, the more he will contribute to the realization of the intention of the work.

The writer invites his audience to believe in the world he presents as both possible and interesting. In the representational arts such as literature, the audience is committed to share in an exploration which will extend and refine its own world of experiences (Harding, 1962). "Empathetic insight" enables the reader to enter into alternative worlds and imagine what the character

is involved in and to contemplate, participate and respond to the work (Harding, 1962). Response suggests an active involvement with the text which begins with the self and moves toward the objective world of the text and in this sense art is "a thing of our making, one in which we are the interpretive artists" (Harding, 1968).

Representation of Experience

Language is an instrument of shaping experience and establishing relationships with the self and the experience, the world and the experience and for creating new experiences. Underlying the representation of an experience is the individual's attempt to organize his thinking. As the individual organizes experience, through language, he engages in a range of discourse functions and cognitive activities with the sense that an audience of some kind will hear the representation.

Sapir (1970) argued that language analyzes experience into elements and establishes relationships between the experience and the actual world thus enabling individuals "to transcend the immediate" in their individual experience in order to understand their culture. Language conjointly serves to assist and retard us in the exploration of experience and is totally immersed in experience according to Sapir.

Shaping Experience with Language. Moffett (1968) proposed a theory of discourse and cognition which was based on the assumption that language learning and the development of symbolic expression

depends on cognitive growth. The structure of discourse is a series of relationships among the speaker, the listener and the subject. The distance between speaker and subject can be illustrated through verb tenses such as "what is happening, what happened, what happens and what will or may happen." Underlying each of these subjects is a logic being used by the speaker which may be chronologic, analogic or tautologic. Thus there is an arrangement along a continuum of recording or drama, reporting or narrative, generalizing or exposition and theorizing. In this type of schema, growth is represented by increasing differentiation of kinds of discourse and levels of abstraction. According to Moffett, "the primary dimension of growth seems to be a movement from the center of the self outward or the self enlarges, assimilating and accommodating itself to the world."

Britton, et al (1975) studied the development of writing in students from eleven to eighteen and provided a framework of function categories to get at the purposes of writing. The three major categories of discourse functions are the expressive function which reveals the self, the transactional function which uses language to inform or persuade and the poetic function which involves the use of language to form a verbal construct. These functions were designed to describe language in use, particularly writing and served to focus on the intention of the writer and the effect of the utterance on the audience. As the writer moves out of the expressive function, he develops more maturity by manipulating different writing registers as well as accommodating

different audiences--he begins to recognize and utilize different literary forms.

Purves and Rippere (1968) also developed categories to describe the writing of students basing their categories on how students responded to a literary work. Unlike the Moffett and Britton categories, this study did not suggest a hierarchy of cognitive operations and language uses. The four major categories included engagement-involvement, perception, interpretation and evaluation. The categories are based upon a consideration of the reader's relationship to the work and how he comes to terms with the text--the stances the reader takes toward the work when writing about literature.

An individual's relation to an experience is complex, involving different levels of thought,and discourse. When an individual perceives an ongoing experience, he may engage in a range of thought processes and use language for a variety of purposes. The individual may focus on the self as a participant in the experience or shift to an emphasis on recalling or analyzing the experience itself. In considering the representation of experience through language, it is important to attend to the language functions, cognitive operations, and patterns of reference in order to get at how the individual responds to experience.

Methodology

In order to test the theory, an empirical investigation was undertaken. Subjects at two grade levels--fifth and eighth--were asked to read and listen to a fantasy and a realistic story.

Following exposure to the stories, subjects orally responded to questions designed to elicit responses such as retelling, evaluation and interpretation. Responses were analyzed to determine the level of discourse, cognitive operation, pattern of reference and reconstruction of the text during recall.

Procedure

Ten fifth and ten eighth graders from two fifth and two eighth grade classrooms in a suburban, middle class and relatively homogeneous community comprised the sample. Subjects scored between the fiftieth and nintieth percentile on the Reading and Vocabulary sections of the California Test of Basic Skills. The scores on this test were viewed as an indication of verbal ability conducive for the tasks involved in the study such as reading, listening and responding.

Data were collected in two sessions. In the first part of the session, subjects completed three questionnaires on reading interests, habits and backgrounds. Following completion of the surveys, subjects were asked to listen to a taped version of one of the stories as they followed along reading. Following text exposure, each subject was randomly assigned to a trained interviewer who asked a prescribed set of questions to elicit response. Subjects responded to the questions orally and the entire taped interview was transcribed. During the second session, subjects listened to and read the second story and each subject was assigned to the same interviewer. Story order was alternated.

Instrumentation

Oral responses were chosen as modes of expression over written responses because it was thought that composing ability in writing might introduce another variable--that the effort required to produce a literary text in response to a literary text might inhibit or constrain response (Mellon, 1975). By using oral responses rather than written it seemed more likely that subjects would have more of an equal advantage and respond in a more natural way.

The mode of presenting the literary stimulus was to have the subjects listen to a taped recording of the stories while they read along in the text. The purpose was to control individual reading rates and to facilitate comprehension so that a lack of understanding might not interfere with responses. Studies have shown that a combination of visual and auditory presentation of material leads to more efficient comprehension than either reading or listening along (Duker, 1971). The fantasy was "The Sword" by Lloyd Alexander and the realistic story was "The End of the Party" by Graham Greene. Both stories had an average corrected grade level of fifth-sixth grade on the Dale-Chall Readability scale.

Subjects were given three kinds of questions to respond to: a first elicited an open ended response by asking subjects what they wanted to say about the story; the second invited subjects to tell what the story was about (subjects were aware that interviewers had not heard the story before); and the third set of questions were designed to elicit responses about how the story made them think and feel, what they noticed and were reminded of.

Analysis

In analyzing the data, the schema developed in the next section was used to categorize the three sets of responses. Open ended and channeling responses were classified according to: 1) discourse level; 2) cognitive operation; and 3) pattern of reference. Recall responses were analyzed by matching the propositions in the retelling against those in the stories. Scores were determined by obtaining a frequency of numbers of responses at each discourse level, cognitive operation level and pattern of reference. A frequency was also obtained for the number of responses which reflected the central propositions in each of the stories. Scores on the questionnaires were not used in the study as the subjects revealed no real differences in terms of literary background which may have been a result of the homogeneity of the sample.

A Schema for Analyzing Responses

The theoretical framework for looking at response to literature developed in this study considers the nature of the reader and the text, the interaction process and how the reader represents the text experience. By studying a reader's response, we can assess the kinds of discourse and the underlying cognitive operations involved in addition to looking at how the reader links into the text. Another component of the schema which further explains how the reader links into the text is the recall response. By considering how the individual has reconstructed the text, we can infer what structural aspects have been salient

in the retelling. In matching the structure of the text with the story structure apparent in the recall, it was possible to consider the nature of the text which the reader took away after reading.

Levels of Discourse

Each of four levels of discourse presented in this schema reflect a different purpose for using language. An utterance may function as expression, report, exposition or construct. Underlying each level of discourse is a general cognitive operation which can be inferred from the response. In any uttered response, an individual may shift to different language functions and kinds of thinking as well as shift in the focus of referencing. Descriptions of the categories of discourse and cognitive operations follow:

> At the expression level of discourse, the purpose of the utterance is to reveal the self. The individual having participated in a virtual experience, shapes the experience with language used to reflect his personal involvement or engagement in order to establish a link between the self and the text. The language, then, is that of self expression and the underlying cognitive activity is association. Discourse may be used to express empathy, identification and moral judgment.
>
> The report level of discourse involves the individual's attempt to reconstruct the past experience--to recapture the structure, content and language of the text experience. The focus at this level is on the substance of the text itself. From reporting, we can infer an underlying cognitive operation of recall.
>
> At the exposition level of discourse, language functions to explain "what happens" as the individual generalizes about the experience. The respondent looking back on the experience, then, seeks to represent it generally.

> Underlying this level of discourse are several cognitive operations which may be inferred. The first operation, classification, is a kind of thinking which reflects an ability to relate the text with other experiences or types of literature. Interpretation is part of comprehension and involves getting at the meaning and intent of the text. Evaluation, the highest level of cognitive operation, connotes the ability to use criteria to judge the value of the experience (Bloom, 1956).
>
> The fourth level of discourse--the construct--includes the theoretic thinking in which the individual hypothesizes or makes an argument about a possible principle and the poetic construct in which the speaker creates a possible world or virtual experience. While this level is important in a total schema of discourse, it is of less importance in this study as the responses primarily fall into the first three levels of discourse due to ages of subjects and the structure of the questions.

Patterns of Reference

The individual responds to literature by linking into the text in several ways. At any level of discourse, the speaker may refine or further develop his responses by supporting them with references to himself, the world or the text. Reference according to Halliday and Hasan (1976) is a type of cohesion in which the information for retrieval is the identity of that which is referred to. For this study, the terms of reference were used in a broader way in order to determine whether subjects refer to the text in their responses--endophoric references--or whether references are made to elements outside of the text--exophoric references.

Exophoric references might allude to personal experiences or to the world, that is, a respondent might relate the story to another story or personal experience as he moves outward from the text. Endophoric or textual references are those in which the speaker goes back to the text to focus on structure or content.

In order to demonstrate how the classification schema was applied to open ended and channeled responses, actual responses from subjects in this study which were representative of the different discourse, cognitive and reference levels were selected and categorized to illustrate the classification system as follows.

Categorization of Sample Responses

Expression/Identification/Exophoric:

> well, it's sort of the same with me--sometimes I have a feeling when I'm in the dark and then it goes away.

Expression/Empathetic/Exophoric:

> I felt sorry for the shepherd really cause you know the King had promised him that he would fix it and he didn't and he was killed.

Expression/Value Judgment/Exophoric:

> well, people should be more careful about keeping their promises.

Report/Recall/Endophoric:

> when the King wanted to have all this protection cause he thought that the shepherd...I guess he kept saying he was having dreams of the shepherd and it really wasn't a dream so he kept wanting to get into another chamber in going into more tunnels and stuff and that's what I really

Exposition/Classification/Exophoric:

> fairy tales like those old stories like the Romans and it's sort of like a fable that teaches a lesson.

Exposition/Interpretation/Endophoric:

> well, the story sort of like had a moral to it you might say like the king he'd always do things to people instead of helping them so maybe it's supposed to mean you should help people instead of being mean to them and al that.

Exposition/Evaluation/Endophoric:

> it was interesting--it wasn't boring when you were right in the middle of the story you wouldn't want to stop you would want to see what would happen and it doesn't have a lot of of information.

Recall Responses

In order to analyze the recall responses of subjects, it was important to first consider the structure apparent in the text. A structure is loosely defined as an arrangement of propositions in a hierarchy. Those propositions which represent the basic nodes of the story are central propositions which are higher up in the hierarchy. The basic nodes reflect the setting and principal event structure of the story and are comprised of events, states and reactions. Episodes comprise the beginning, development and resolution of the story with underlying goal attempts and outcomes. Reactions may be either external or internal.

The fantasy and realistic stories used in the study were analyzed according the principal propositions representing the structure of the stories. Propositions were classified as events, reactions and states and arranged according to setting, beginning, development and resolution of the stories. If a proposition in the original schema was present in the recall, an x was placed next to the proposition. The protocols, then, were scored according to the presence or absence of central propositions. The question was, in reconstructing the story, what does the respondent consider to be salient in terms of the major components of the stories as well as the events, reactions and states. Is the respondent reconstructing the text in a cohesive way by including goal attempts and outcomes, internal reactions which serve to motivate characters and maintaining the sequential order of the events.

In the following section, the central propositions of each of the two stories are arranged within the four major divisions: setting, beginning, development and resolution.

Realistic Story

Setting

	State	time-present, January 5 place-England characters-Peter and Frances Morton, Nurse, Mrs. Henne-Falcon
	State	bad dream, shadow of bird heralding death

Beginning

1	Event	Frances' pretense of a cold to avoid party	goal
	State	Frances' dread of party intensifies	

Development

2	Event	arrival at Mrs. Henne-falcon's children's party	
	Event	engaging in program of entertainment--games	
	Event	tea and cake at five o'clock	
	State	Frances' fear of hide and seek mounting	
3	Event	announcement of hide and seek in the dark	
	Reaction	Frances' pleas that his nurse was coming soon so he couldn't play hide and seek (external)	goal
	Reaction	Mrs. Henne-falcon dismisses this excuse (external)	
4	Event	Peter tells of his brother's fear in order to help him	
	Reaction	children join in chorus of calling Frances cowardly	
	Reaction	Frances says of course he will play (external)	
5	Event	lights turned out and everyone hides	
	Event	Peter seeks Frances to comfort him in the dark	goal
	State	Frances is crouched in a corner with hands over eyes and ears	
6	Event	Peter reaches out and touches Frances' face	
	Reaction	Frances dies from fright (external)	outcome
	State	unknowing, Peter clutches Frances' hand to comfort him	

Resolution

7	Event	lights turned on--Mrs. Henne-falcon screams as she sees Frances	
	State	Peter's puzzled grief as the pulse of fear beat on after death	

Fantasy Story

Setting

	State	time-long ago place-Kingdom of Prydain characters-King Rhitta; Shepherd Amyrs
	Event	King inherits enchanted sword, Dyrnwyn

Beginning

1	Event	King tramples shepherd's fence
	Reaction	King promises to mend fence (external)

Development

2	Event	Shepherd reminds King ofppromise
	Reaction	King gets angry (internal)
3	Event	Shepherd reminds King of promise
	Reaction	King slays shepherd (external)
	Reaction	King's advisors convince him the slaying was justified in order to eliminate treachery (external)
4	Event	King orders shepherd's family compensated
	State	blood stain appears on sword
	Reaction	King takes shepherd's land since there are no kinsmen (external)
5	Event	King banishes war-lord after disagreement over land
	State	stain on sword darkens and spreads
	Reaction	nobles rise against King (external)
	State	shepherd appears on battlefield, King flees
	Event	nobles are defeated goal attempt
	State	stain spreads further
	Reaction	Rhitta believes Amyrs is omen of treachery (internal)
6	Event	King commands war band to kill noblemen's kinsmen goal
	State	Amyrs appears but Rhitta unable to draw sword
	Event	War leader announces killing of kinsmen
	State	sword turns black
	State	Shepherd appears weeping
	Event	war band kills friends of kinsmen outcome
7	Event	King commands underground chambers be built
	Event	Spiral Castle is built
	Event	King hides in recesses of castle
8		

Resolution

8	State	bleeding shepherd appears in chamber
	Event	King draws sword which bursts into flame
	Event	burst of flame kills King and guards
	State	no one can find the king in the recesses of the castle
	State	only the shepherd grieves the King's death

Results

Responses of the subjects to the two stories revealed some interesting patterns across age and text. At the discourse level, responses primarily reflected the expressive level for fifth graders and the exposition level for eighth graders. There were few report level and no construct level responses. Cognitive operations included a balance of identifying, empathizing and moralizing among fifth graders who demonstrated a more global response to the stories. Eighth graders focused more at the interpretive level as they analyzed aspects of the stories. Patterns of references provided interesting data about the focus of the response on the self or the text. Recall responses revealed more details in the development of the stories, particularly among eighth graders. More expressive level responses were apparent for the realistic story while exposition level responses were more evident in response to the realistic story. The open ended responses tended to be limited, similar and automatic; and therefore, are not reported here (see Golden, 1978). The data for story retelling and channeled responses are only reported here.

Channeled Responses

Responses to the channeling questions revealed several interesting patterns across grade levels and texts. On the whole, eighth graders had fewer expressive responses than the fifth graders, seven fewer in response to the fantasy story and ten less in response to the realistic text. Eighth graders contributed

eleven more exposition level responses to the fantasy story than fifth graders though there was only a difference of one in response to the realistic story. Fifth graders offered seven more identification responses to the realistic story and eight more than the eighth graders to the fantasy. The fantasy prompted a difference of six interpretation responses among eighth graders and eight classification responses to the fantasy. The fact that fifth graders had more expressive and identification responses as a whole while eighth graders contributed more interpretation responees may be a result of classroom instruction rather than developmental differences. It would seem likely that elementary students might be encouraged to respond in a variety of ways in order to establish a personal link with the story while eighth graders might be asked to focus on analysis and interpretation.

The only real difference in reference patterns was that fifth graders used more exophoric responses than eighth graders in response to the realistic story perhaps because fear of the dark was more real to them. Eighth graders responded less and had more non-classifiable responses than fifth graders which may again be a result of classroom instruction. As children move into the upper grades, the focus may shift from the child to the text or the subject.

Across texts, fifth graders had more evaluative and identification responses to the realistic story than the fantasy story. There were seven report level responses for the fantasy and none for the realistic story. This may be attributed to the event

oriented nature of the fantasy as opposed to the character development emphasized in the realistic story. Patterns of references were balanced across texts. Eighth graders also had more evaluative and classification responses and more exophoric references to the fantasy story. The fantasy evoked knowledge of literary genres for eighth graders as they compared it to King Arthur, Greek and Roman myths and generally to days gone by. Fifth graders compared the realistic story to television shows about the supernatural rather than literary genres such as references to Chiller movies and Alfred Hitchcock. The frequency of responses to channeled questions are represented in Appendix A.

Recall Responses

The schema for analyzing recall was a useful tool for exploring how individuals reconstruct the text after reading. By examining subjects' protocols, it became clear that certain aspects of the text are more salient than others depending on age and text. Secondly, the protocols provided information about the cohesiveness of recall, that is, whether events were related by goal attempts and outcomes and whether they represented a beginning, middle and end. In many of the subjects' recalls, particularly fifth graders, the retelling was more like a chaining of events in sequence rather than an integrated plot structure with cause-effect relationships. Responses across texts revealed that both ages recalled more propositions in the fantasy story perhaps because of the because its focus was on action or events.

The finding that eighth graders recalled a number of elements more in the development of the story than fifth graders may be attributed to the different stages of cognitive ability either in encoding or retrieving the details of the story. In addition, the eighth graders may have been more sensitive to the fact that the listener had not heard the story before.

Across texts, the fifth graders recalled nine more elements of the beginning in the fantasy story than they did in the realistic story and this represented the only distinctive difference for this story, eighth graders recalled forty-six more elements in the development of the story than the fifth graders. The eighth recalled twice as many elements in the resolution of the story. In response to the realistic story, eighth graders included eight more elements in the beginning, twenty-two more lements in the development and eight more recalls of the first goal attempt. As a whole, the goal attempts and outcomes were not included in the retellings across grades. Another interesting finding was that setting was recalled primarily in terms of introducing the main characters without including initial states, events, time or place.

The eighth graders recalled thirty-seven more elements of the development of the fantasy story and eight more of the first goal attempt in the realistic story. States on the whole were less well recalled than events and external reactions across grades and across texts. Internal reactions were less well recalled than external reactions across ages and texts as subjects seemed more attentive to the literal interpretation of the text rather than aware of subtle thinking and motivations of characters. The responses of subjects to the recall are in Appendix B.

Implications

One of the most significant implications of this study for educators is that response to literature is influenced by the nature of the text as well as by the reader. Readers are sensitive to elements of the text such as style, lexicon and events, and they are aware of their relationship to the secondary world. Readers in responding to the fantasy story, for example, agreed to accept the author's world without wondering abou the veracity of the story. In response to the realistic story, however, several subjects became disconcerted when they were confronted with an implausible ending. There was evidence, then, that subjects were aware of textual elements when responding and that these elements not only influenced the type of response but also the demands made upon the reader, both in reading and reconstructing the text. Teachers, in planning literature prgorams, should certainly be aware of the potential of text in influencing response as well as reading.

In looking at how responses differed across grades, it became clear that more than developmental stages accounted for differences. The fact that eighth graders had more interpretive responses and fewer expressive responses may be a result of teaching emphasis as mentioned previously. As children enter the upper grades, the curriculum becomes more subject centered and less child centered in many instances so that focus is on the text rather than response. Sharing books is replaced by textual analysis as students are encouraged to abstract the "inherent" meaning in the text. Often responses may be evaluated as correct or incorrect depending upon how closely the response approximates the text. The implications for education are evident here in that teachers should encourage

a variety of responses to literature and that instruction may more explicity focus on literary elements and relationships.

The study surely suggests that the nature of the theoretical framework used to interpret students' responses contributes to a better understanding of the nature and complexity of response to literature. The notion that the reader brings his prior knowledge to bear on his reconstruction of and relationship to the text and his responses reveal information about the reading-response process, the representation of experience and the knowledge which the reader brings to the text. If a teacher understands that response to literature is a key way of tapping into the child's interaction with the text, she or he will be more prepared to assist the child in developing reading strategies as well as response.

Directions

The first question to consider is the complex nature of response to literature, which reflects a number of associations the reader can make and that response can be expressed in a variety of ways. Expressed verbal response is that part of response which the reader can articulate. Certainly the primary response is an ongoing, comprehensive process which occurs as the reader reads and which remains largely tacit. In future research, a variety of means should be used to invite responses such as writing, student discussion groups, informal discussions with adults.

Another question for research is the notion of the prior knowledge the reader brings to the text and how this can be assessed. Further exploration of the impact of the type of text on responses is needed also. Studies which use a variety of texts representing realism and fantasy as well as other genres would contribute more data about text impacts on response.

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Appendix A

Table 1

CHANNELED RESPONSES

	Discourse Level 1	2	3	Cognitive Operation Em	Id	V	Cl	In	Ev	Reference End	Ex	N/C
Fantasy												
Fifth Graders	17	7	21	3	8	6	7	10	4	21	24	11
Eighth Graders	10	1	32	3	1	6	15	16	2	19	24	14
Realism												
Fifth Graders	19		27	10		7	7	13	9	22	24	8
Eighth Graders	9		28	5		4	7	13	8	21	16	15

Key for Abbreviations

Discourse levels:

1 - Expressive 2 - Report 3 - Exposition

Cognitive Operations:

Em - Empathy Id - Identification V - Value

Cl - Classification In - Interpretation Ev - Evaluation

References:

End - Endophoric Ex - Exphoric

Non-Classifiable - N/C

Appendix B

Responses to the Fantasy Story

Fifth Graders

Subjects:	1	2	3	4	5	6	7	8	9	10	
Setting											
State											
Time											
Place											
Characters	x	x	x	x	x	x				x	
Event											
Beginning											
Episode 1											
Event	x		x	x	x	x				x	
Reaction(e)			x	x	x	x		x		x	
Development											
Episode 2											
Event	x		x	x	x	x				x	
Reaction(i)						x					
Episode 3											
Event	x		x	x	x	x					
Reaction(e)	x		x	x	x						
Reaction(e)											
Episode 4											
Event											
State	x										
Reaction(e)											

Subjects:	1	2	3	4	5	6	7	8	9	10	
Episode 5											
Event 1											
State 1											
Reaction(e) 1											
Reaction(e) 2				x		x					Goal Attempt 1
State 2		x	x								
Event 2											
State 3					x						
Reaction(i) 3				x							
Episode 6											
Event 1											
State 1	x		x								
Event 2											
State 2					x						
State 3											
Event 3											Outcome 1
Episode 7											
Event 1	x	x	x		x						Goal Attempt 2
Event 2	x	x	x								
Event 3											
Resolution											
Episode 8											
State 1	x	x	x		x						Outcome 2
Event 1				x		x					
Event 2	x	x							x		

Subjects:	1	2	3	4	5	6	7	8	9	10
State 2				x						
State 3										

Eighth Graders

Subjects:	1	2	3	4	5	6	7	8	9	10
Setting										
State										
Time										
Place										
Characters	x	x	x	x	x			x	x	x
Event	x							x		x
Beginning										
Episode 1										
Event	x			x		x		x		
Reaction(e)	x		x	x	x			x		x
Development										
Episode 2										
Event	x				x			x		
Reaction(i)					x					
Episode 3										
Event	x		x	x	x	x		x		x
Reaction(e)	x	x	x	x	x	x		x	x	x
Reaction(e)	x				x					
Episode 4										
Event	x			x	x			x		x
State	x	x		x	x	x		x		

Subjects:	1	2	3	4	5	6	7	8	9	10	
State	x	x		x	x	x		x			
Episode 5											
Event 1	x				x						
State 1											
Reaction(e) 1	x							x	x		
Reaction(e) 2				x		x					Goal Attempt 1
State 2				x		x			x		
Event 2											
State 3	x			x	x	x	x		x		x
Episode 6											
Event 1	x			x	x					x	
State 1								x			
Event 2											
State 2											
State 3											
Event 3											Outcome 1
Episode 7											
Event 1	x			x		x			x	x	Goal Attempt 2
Event 2				x							
Event 3	x	x							x	x	
Resolution											
Episode 8											
State 1	x			x		x			x	x	Outcome 2
Event 1	x			x		x			x		
Event 2			x		x		x		x		x

Subjects:	1	2	3	4	5	6	7	8	9	10	
State 2	x				x					x	
State 3					x	x				x	

Responses to the Realistic Story

Fifth Graders

Subjects:	1	2	3	4	5	6	7	8	9	10	
Setting											
State 1											
Time				x					x		
Place											
Characters	x	x	x	x	x	x				x	
State 2									x		
Beginning											
Episode 1											
Event 1					x						Goal Attempt 1
State								x		x	
Event 2											
Development											
Episode 2											
Event 1											Outcome 1
Event 2					x		x				
State											
Episode 3											
Event											
Reaction(e) 1					x	x	x				Goal Attempt 2
Reaction(e) 2					x						
Episode 4											
Event					x		x	x		x	Goal Attempt 3
Reaction(e) 1					x	x					
Reaction(e) 2						x				x	Outcome
Episode 5											
Event 1					x	x		x	x	x	x
Event 2					x	x		x	x		
State											
Episode 6											
Event 1							x				
Reaction(e)											
Event 2					x	x		x			
Resolution											
Episode 7											
Event	x	x	x	x	x	x	x	x			
State					x						

Eighth Graders

Subjects:	1	2	3	4	5	6	7	8	9	10
Setting										
State 1										
Time										
Place										
Characters	x	x	x	x	x		x	x	x	x
State 2	x						x			x

Subjects:	1	2	3	4	5	6	7	8	9	10	
Beginning											
Episode 1											
Event 1	x	x	x	x	x	x	x	x		x	Goal Attempt 1
State	x								x		
Event 2											
Development											
Episode 2											
Event 1							x	x			Outcome 1
Event 2				x		x		x			
State					x			x			
Episode 3											
Event											
Reaction(e) 1			x		x						
Reaction(e) 2			x								
Episode 4											
Event	x		x		x		x			x	Goal Attempt 3
Reaction(e) 1	x		x		x		x			x	
Reaction(e) 2			x		x		x			x	Outcome 2
Episode 5											
Event 1	x	x		x		x	x	x			
Event 2	x	x	x	x	x	x	x	x	x	x	
State											
Episode 6											
Event 1	x				x			x			

Subjects:	1	2	3	4	5	6	7	8	9	10
Reaction(e)		x			x					
Event 2	x	x	x		x	x	x			x
Resolution										
Episode 7										
Event	x				x		x	x	x	x
State	x							x		